M2469
Thurs. Oct. 10, 1974 Barn Group II.

MR NYLAND: So, where do we start? We'll make it questions and answers, and I wished you have the same kind of questions which that you have on Monday or Wednesday or Friday, because I always have a feeling that when I'm here, that you're a little timid. You shouldn't be. It's interesting that with the small groups we gradually, as it were, start to know each other. At first each small group was a little apprehensive — I don't know for what reason, — a little fearful that perhaps I would eat them up; but then after five or ten minutes there was an exchange, and we usually ended up in a much better state than in the beginning. The main thing is that one could talk really quite seriously and honestly honestly about attempts one must make for wanting to Work, and to explain several reasons for that and, because of that, an exchange of that kind of sincerity and also bringing it down to simplicity when the different questions were a little bit involved.

It's very much the same that what you should do here at the present time, and simply when you talk or when you ask a question, you do as if the rest of the group isn't there. That after all is really the best attitude, that You have to be serious enough that you actually want to know for yourself what is what, without any consideration of any one else, because they don't exist for you. You don't have to pay attention to them, and you don't have to be ashamed when you have a question

that really is serious enough. So that then I've called it sometimes or compared it: you don't care who rescues you when you are sinking, and you don't ask for his name. Those are ordinary outside considerations, and really they don't belong to a group like this because you and your relation to Work are the most important aspects of yourself at such a time, not the consideration of other people. Let them fend for themselves. It is their relationship towards Work which really has nothing to do with your relation or anyone else for that matter. In that way you can be quite alone.

There's one little remark I want to make, and it has to do with a very general and overall condition in which we find ourselves as a result of inflation. Expenses of course, as you all know, have doubled, different things of materials we need for the continuation of work here also are much higher. Income is less. Even I would like to mention to you that about contributions; less than thirty per cent have paid for this month. It is not right. I will make certain attempts to make you see it or feel it, or remember why and that you actually should not forget it and definitely you shouldn't wait so long, because even ordinary politeness would require that you would let me know, or Ernie, or those who are responsible for that kind of collection; and it is not right that you don't have even that little bit of a conscience. It counts against you as a person, as a man.

It is not becoming. And I can tell you that many times, that when you fail in those kind of things you fail in Work. Don't make a mistake about it. The first requirement is that you work in ordinary life, and that you become more and more conscientious about the expenditures of your energy, for instance. So in relation to that what we need as materials, my attitude always has been, don't spend the money unless we are fully convinced that that what we need is right, is needed, actually, that it cannot be done in another way which is just as good, that sometimes we don't want new things when something else that is renovated can fulfill our purpose, and that there should not be any misunderstanding about that. That is, I'm not against expending or spending money for very definite purposes, but I want to explore every possibility to see how different things can be solved and many times there are more than one. It is very easy to just buy, that is the cheapest and the most expensive way of living. So don't let there be a misunderstanding that I am against expenditures, then only at the point when there is no money, that logically we cannot spend it. But when there ~~is certain~~ is a certain amount that can be spent, it has to be spent most efficiently, and I will constantly insist that we first explore all the different ways by which the same thing can be accomplished, and without making that what we are doing less efficient for the purpose why we are doing it.

I wanted to say that at the beginning so that you understand my attitude particularly during this period of inflation and where all of us should become much more austere. We talk about austerity. There is a great message in this period when we are living, economically difficult, and a lot of discussions which do not lead to anything in particular, and repeating what we already knew many many years ago about inflation and difficulties of depression of our economic system, and then having dished out the same goddamned things that we know didn't work.

It does require a very definite open attitude and looking at things a little differently and not always remaining conservative. But that's neither here nor there, because we are suffering and not only us many people, unfortunately, all over this country and it is a shame that we have to suffer that much without having anything really, really, I mean, done.

So that is not our problem. That's the problem of other people who have that kind of power. We have to adapt ourselves to such conditions and for us the message is: be as austere as you can be. Be as simple as you can be in your living. Be satisfied with bread and water when you don't have money for cake. Use your talents to see that you look at a dime twice, first one side and then the other, then you can spend it. And that is why this is a very good lesson, also for us as a whole. How can we do what we have to do with the least use of energy? It is

a lesson regarding ourselves when we live. How can we maintain ourselves sufficiently to keep on breathing but not to having to live on wall-to-wall carpets. I know, I'm no fool about that. Whatever can suffice, what is enough, then that is enough for that period, and gradually improve or put things together when you can afford it. If you can, don't ever get into debt, although sometimes it's unavoidable, but work as much as you can in ordinary life in order to satisfy your conscience that your poverty may not be self-made.

Now, questions?

Phyllis Konold: Mr. Nyland?

MR. NYLAND: That's quick, isn't it? You must have been sitting on pins and needles.

PHYLLIS: My question has more than one part.

MR. NYLAND: Let's take the first part first. All right?

PHYLLIS: I would say in general, for the last— I don't know how long, but the major motivation that I have has been finding myself a victim of my reactions, and I don't like it. And out of that feeling of helplessness as being completely reactive, and many times when I found myself reacting again in ways that I've reacted before or whatever, I experienced a very strong desire to come to myself because I really felt that I didn't know, I didn't have any idea about what was taking place. Whereas usually I just perpetuate whatever is happening.

MR. NYLAND: Why do you consider it being a victim?

PHYLLIS: Well I feel helpless, like it just goes on and I'm saying things I don't mean or-- I just feel that I'm not in control and it upsets me.

MR. NYLAND: Can't you do that in small things? Control? There are two things that are difficult for you: your belief that you can do things, and the second is that you don't do them because you consider too much. If you could become a little bit more spontaneous and do things on the spur of the moment, even assuming that it may be wrong, it is far better to counteract your reaction and think about the reaction. The question is always that one will react and that you will digest the reaction in the usual way, and unconsciously it will always be in accordance with what has been education or conditioning; and you have to break that particular influence in some way or other. You can start at the time when the reaction starts to take place. You can also do it at the time when the reaction is finished, before you take any further steps in thought, and you can do it also at the time when you are thinking in relation to the reaction to be able to do something that you perhaps could have done, then to make up your mind that you're going to do it next time. These are the three possibilities that a person has when he sees what he is doing, and it is quite unconscious and habitual. And the question is always do I want to do something or really do I not want to do it? That again depends on the kind of a wish that one has, so if there is not enough

of a wish, then you have to submit to it. But then when you don't want to submit to it, your action regarding that non-wishing to submit is an activity. That activity is the determination that you have a wish that almost you would say, never again, or that you make it so strong that you say, "I swear to God never again," because that what is happening to me I don't want, and it doesn't belong to me. That requires sometimes a very definite determination within oneself in which you have to be quite honest about what takes place in such reactions, and you have to admit then that the reaction is taking too much time to be thought about, and that at that moment when you start even on the thinking process, you should repeat if you can that what has caused your reaction. Now maybe it is sometimes because of the outside affecting you or you receiving an impression from the outside, and the outside may be in the form of people who speak, But I think that there are many reactions that take place as the result of an ordinary thought which happens or something that you see or think about in some way as aroused by that what is seeing, you feeling or hearing.

It comes usually from your mind first because that is where the sense organs end up and give you a certain impression, we call it, which then is causing you to react to that. You have to learn a little bit to see where the different impressions come from and to what extent even you react to them. If you're familiar with that, that such and such and such produces an impression on you to which you react, that can become a very definite fact

belonging to your life and the way you are usually reacting unconsciously. You can consider it. You can sit and think about it and write it up, and then you can use your thoughts about why this happened or how it happened, but at least you can become very clear about such reactions taking place. Then you still have to make up your mind that you don't want them, which I would say is quite obvious because otherwise you wouldn't be engaged in this kind of action-reaction process, and then you have to make up your mind as I say, swearing, by God, I don't want it.

You can also change it in saying, my God, please hear me, in the form of a prayer. Then you have to see if you can do it and if you cannot, that you are honest enough to say, I will make a payment. I will do something that's going to hurt me in some way or other and I will be reminded. I will go without lunch today. I will sit up tonight 'til twelve o'clock even if I'm sleepy. I will forego a piece of cake when I can have a piece of bread only. I will go through some austerity in order to get strength and not to forget what I honestly want to do, because I'm sincere in that what I wish to do. This constantly has to be be brought forward. When there is an influence of too much thinking you have to say I don't want to think. I want to be active. I want to be physically busy, and then perhaps I have a chance, not so much to forget it, but to push it in the background. And I think Phyllis it is a question of that necessity, that you must feel that you want to get rid of it, because it doesn't

help saying that it affects you, and that you don't like it. We've talked about it before, and again and again and again, begin with very small things. Meet with people who you react to unfavorably. You ask them time again to meet you again and again, to expose yourself to the same thing. Certain thoughts which occur to you, to which you have reacted in the past and maybe which you avoid now, you make them so that then you come under the influence again, or whatever the impressions are that reach your brain, or the thoughts which you have about yourself which may produce it, all of that, repeat it. I've said sometimes, say a certain thing twice-twice. First unconsciously, the second with an attempt to be conscious about it, but what is most important now, first unconscientiously and for the second time real conscientious, because on your conscience your wish is going to be based.

Again I say start with very small things within your own domain. Don't be too dependent on others unless they are really friends who understand you and want to be a friend for your sake. But I think there are hundreds of things within your own behavior during the day that you can see and you must introduce a little different element of yourself, meeting them with a legominism in your hand. You know what I mean by that?

PHYLLIS: Yes.

MR. NYLAND: I carry with me an otherwise in some way or other to introduce it at the proper time so that then the result will be different. All right?

PHYLLIS: Yes, that answers the other part of it. Thank you.

MR. NYLAND: Good darling. ...Yah?

JOHN OSHER: When you say first unconsciously and then consciously, you mean then you make your Work attempt with an 'I'?

MR. NYLAND: Usually it is unconscious when it is out of your mouth before you know it, or the reaction is unconscious, and you cannot help it to react. So the first unconscious is usually a natural reaction, and the reaction itself most likely is quite unconscious. But if it is produced by something that causes a reaction in me, that becomes an activity which then affects me, from which an activity, on the part of someone else or a certain condition, I receive an impression within me to which I then react. Now if I can reproduce the action, then I will have an impression. That impression then would cause naturally me to react unconsciously. This time, I react consciously. I use the same terminology, but this time I do it and it is not done for me. You see the difference?

JOHN: I'm not quite, when you say react consciously does that mean---do-you mean with an 'I' present?

MR. NYLAND: I do it intentionally and then I know very well that I am doing it, and then at that time, I have no further thought about it and it is not a question of me liking or disliking it. So of course it becomes a conscious effort. You see, the great intensity excludes any other thought, And when I know that

I'm going to do it I already have predetermined that I'm going to like it in some way or other for a certain purpose. If I find myself swearing and I hear it accidentally, it may be that it was not my fault, or that something happened, or that a dog bites you in the hand and so forth, or licks your ear and you say, "Oh damn it." All right. That of course is an unconscious reaction. Then I hear this and I know that is habit. Then I say, "Oh damn it." But I do it now and there's no question about my consciousness. You understand that?

JOHN: Uh huh.

MR. NYLAND: All right.

JEFF FLANAGAN: Mr. Nyland? I would like to describe my experience of the past month. It was about four weeks ago that there were a couple of days when I decided that I would really try to concentrate on creating an 'I' and it was kind of a disaster for me.

MR. NYLAND: How long ago was it?

JEFF: This was about four weeks ago.

MR. NYLAND: Yah. How come? Why, at that time, did something happen?

JEFF: I don't know. It was a difficult period for me.

MR. NYLAND: Do you know a certain date when it happened or a certain event, on account of which you all of a sudden got this idea that you would have to concentrate a little bit more about the creation of an 'I'?

JEFF: No, there wasn't any particular connection.

MR. NYLAND: Well, you're sure it's about four weeks?

JEFF: Yes.

MR. NYLAND: Okay. Okay.

JEFF: So, anyhow, the outcome of that was I just decided to let go of it.

MR. NYLAND: You let go of what?

JEFF: Of trying to be concentrated, and always thinking about it.

MR. NYLAND: Now how long ago was that?

JEFF: That was a week.

MR. NYLAND: Three weeks?

JEFF: A little bit more than three weeks.

MR. NYLAND: Three and a half? So you concentrated for two and a half days or maybe three days. Do you know why you stopped?

JEFF: Because I became very frustrated.

MR. NYLAND: I see. Did you do it right?

JEFF: I don't think so. Apparently not, because I didn't...

MR. NYLAND: What did you do it with?

JEFF: Excuse me, I didn't hear you.

MR. NYLAND: What did you mean by concentrate? How did you concentrate on this attempt, what was it, creating an 'I'?

JEFF: Yes, [redacted]

MR. NYLAND: All right, how?

JEFF: Well there was a lot of thinking involved and I would try to —

if I was working, I would try to-

MR. NYLAND: What kind of work?

JEFF: Ordinary work, ~~Mr. Nyland.~~

MR. NYLAND: Yah, okay.

JEFF: I would try to catch myself.

MR. NYLAND: Is that the word we use?

JEFF: Try to notice myself, to be alert.

MR. NYLAND: All right, all right. What else?

JEFF: And then have something observe me doing that. This is what I was telling myself when I was trying to do it.

MR NYLAND: Well, was that successful?

JEFF: At that time there wasn't anything, that-there wasn't any clarity at that time.

MR. NYLAND: ~~I think~~ Well then you didn't Work, did you?

JEFF: Apparently not.

MR. NYLAND: So the concentration was on something that really didn't exist.

JEFF: ~~Yes.~~ Yah

MR. NYLAND: So it is logical you got frustrated.

JEFF: That was quite a while ago though.

MR. NYLAND: Yah, yah, three and a half weeks.

JEFF: I would like to continue with what happened.

MR. NYLAND: No but Go ahead because maybe more happened during the three and a half weeks.

Jeff: Yah.

MRN: Good.

JEFF: So anyhow, recently-

MR. NYLAND: How recently?

JEFF: This was two weeks ago.

MR. NYLAND: We're coming gradually to the present. All right, Jeff.

JEFF: Something started to happen where I felt, I was beginning to have clarity about, I call my reality. I don't know how else to express it.

MR. NYLAND: Call it realization?

JEFF: Huh?

MR. NYLAND: Realization of something. Jeff: Yah. Reality also has to be connected with something that is real, you know?

~~JEFF: Yeah.~~

~~MR. NYLAND:~~ Unless it is a reality for yourself which it is only a state of yourself, and even that you have no measurement for because you don't know how real it is. It's the wrong word. It's okay to use it but you came to a conclusion, or a realization ~~of all~~ or a kind of knowledge about yourself. All right, what did you discover?

JEFF: It was just a discovery of something that is separate from my ordinary life or what I consider my periphery.

MR. NYLAND: How was it separate?

JEFF: It was an experience of a point in myself that doesn't change. It's more solid than where I usually am at.

MR. NYLAND: Well, can you explain that a little more? My bones are much more solid than the flesh.

JEFF: Well it wasn't an experience of my bones.

MR. NYLAND: No I know but that's why I want to know what kind of an experience was it. that one feels a little more solid, of course, it's quite obvious it happens to be many times that one feels a little stronger in opinion, more conviction.

JEFF: No, It wasn't-

MR. NYLAND: What Was it?

JEFF: I think it was something deeper than that.

MR. NYLAND: No, no. What was it? If something deeper then it becomes more solid? We use these terms in a very definite way you know. We talk about solidity. We also talk about separation, or sometimes more real if you like. But you have to be a little bit clearer about such concepts when you want to talk about them.

JEFF: Well, I'm just trying to describe my experience.

MR. NYLAND: That's all right, because We probably can link it up with the experience to see what actually took place.

JEFF: Well I don't know if I can say anything more about that.

MR. NYLAND: Well so far the conversation is not very satisfactory then. Now I ask you a question. If you want to tell me what you understand by Work, could you tell me?

JEFF: Right now, what I understand about Work for myself, is trying to understand what is the truth about myself.

MR. NYLAND: Yah, but that would be The final aim wouldn't it? I meant of course what is meant by Work when we talk about

Work on oneself or to make an effort.

JEFF: Well okay, take today, for instance.

MR. NYLAND: Take what?

JEFF: Today, for instance.

MR. NYLAND: Yah. You see we were getting closer ~~to~~ to the present.

JEFF: Today, I was just working on the job I like, I do every day, and there were points where I would become more alert to myself, and I would just try to stay alert to myself and to contact that which I'd experienced last week, or to remember that there was this thing.

MR. NYLAND: What did you remember, what thing? So far you're a little more alert, which means ~~you've~~ there's a little more life. What is this thing?

JEFF: I feel I could almost call it a presence, but it's not really clear.

MR. NYLAND: You mean by that a presence to you, that ~~it~~ is, near you, or a presence within you? Like one says, presence of mind?

JEFF: I don't understand presence of mind.

MR. NYLAND: No, it is a presence within, a realization of what you would call reality within.

JEFF: Yah.

MR. NYLAND: Okay. Let's assume. What happened?

JEFF: Well there was simply that, as there was...

MR. NYLAND: Is that all? Did it do anything? Was it active? Is it just an experience ~~that~~ as if there is something a little bit deeper, you said more solid, within one, or in connection with more alertness. Was that all? That's why I ask, do you know or understand what we mean by Work?

JEFF: Well I'm not sure. That's why I brought all this up.

MR. NYLAND: Well, it would have been much easier to say please tell me what is Work? But you've heard many times.

JEFF: Yah, exactly. That's why I felt I wanted to describe my experience and see what-

MR. NYLAND: Yah, but that experience is not in line at all with what people have been telling you. I'm sure you've heard it many times described, maybe sometimes not so clear, but at least much more definite than the way you describe it now. You've heard about an 'I' haven't you?

JEFF: Yes.

MR. NYLAND: And you've heard about an 'I' functioning in a certain way?

JEFF: Yes.

MR. NYLAND: Including then impartiality and simultaneity, just to use those words, even if you do not understand the concepts immediately, at least there is an attempt that one makes. If something is present it's quite right there is a presence to you, this also within yourself, which starts to function . ~~It's~~ So the polidity is not something that starts to function; it's

only a statement of fact. And even if you say there was something somewhere, it only may be a fact. That's why I asked: what happened at that time? What was-- was there any activity on the part of that kind of something that existed? So if you want to describe Work, you start out by saying that you wish to have an objective viewpoint of yourself in order to get facts which are more truthful. You can use the word truth there because they are connected with fact, but then the question is, All right, fine, how are you going to get it? And then we talk about a certain way or a certain means, by means of which we can get such facts, leaving alone for the time being that the reason why we want the facts. The first requirement would be the existence of an 'I' functioning so that I can get facts about myself and thereby increase my self-knowledge. Now are those words, do they have a meaning?

JEFF: At times they have a very strong meaning for me.

MR. NYLAND: Then I give you a task: each day now in the morning before you are active in other things, before you even, if you can leave the house, that you take off fifteen minutes or half an hour to consider that, what is meant by this 'I', impartiality, simultaneity, the creation of an 'I', the obtaining of objective facts or truth. What is really meant, and then if you can go a little further in practicing, that is, put to practice an observation process with which you are partly familiar and which

you have tried to call a little bit of aliveness or alertness, but we call it an awareness. This is a realization of that what exists without having any partiality and without having any idea of how to define it by association, or pigeon-holing, I say it, or classification, or even giving it a name and describing it - all such things that take place as a mental process. That you consider that as a certain question: What is Work for me? Even if you don't do it at the time that it becomes clear what you could do and what you have to use for that application of this kind of statement. And maybe that will help you to clarify a great deal in your mind, and don't clutter your mind up with all kind of hallucinations that you think you are Working, because you're not. And all these little things of something that may exist and a presence and so forth have no meaning whatsoever, Jeff. Let's be quite honest about it. If we want to Work, there is one way of Working. But there is no further interpretation. That is the school prescribing something that is a + b squared and that's it. And it's not a minus b, no square. It is just a, b, c. It is just a very definite something that is prescribed. I call it many times a prescription, and this prescription cannot leave out any ingredient if it is that kind of psychological medicine, and if I wish to take it. You understand now, Jeff?

JEFF: Yes.

MR. NYLAND: All right. See what you can do, if you wish, to report next week.

JIM HUNTINGTON: Mr. Nyland.?

MR. NYLAND: Yah.

JIM: It's Jim.

MR. NYLAND: Huntington?

JIM: Yes, I asked a question of Peter's Monday night's meeting this week, and it was in reference to a statement that he has made which I wanted clarification on.

MR. NYLAND: You asked Peter?

JIM: Yeah. The statement which he made was to the effect that— and I don't want to misquote Peter, so this is...

MR. NYLAND: Peter may be here. He can verify if you make a mistake. Say it anyhow.

JIM: The way that I understood what he said, he equivocated ~~(equated)~~ to me, the wish to be and the action of becoming.

MR. NYLAND: Say it again. He ~~equivocated to be with what~~ couldn't what?

JIM: He equivocated the wish to be with what I understand is the creation of an 'I'.

MR. NYLAND: I see. You didn't agree with him?

JIM: Well, it's not a matter of disagreement. It was something that for me was a different type of consideration.

MR. NYLAND: Sometimes, you know, this question, this process of the creation of an 'I' as a result of having a wish, and then 'I' existing and immediately starting to function in receiving information about me and recording such facts, particularly when we

talk about the simultaneity, that all of that takes place in a very short time length, every once in a while that the functioning of an 'I' is the same as the 'I' itself, because the 'I' itself only exists for the reason of that kind of functioning. So then we say, instead of going from a wish to the actual existence and creation of an 'I', and then the 'I' starting to function, receiving information about me and setting those facts, sending them back into my memory, we want to shorten that a little bit as a process because it could become instantaneous, as a result of a wish, immediately the activity already starts to take place. And particularly in relation to simultaneity, if I have the wish already immediately, there is the existence of something impartial to me, and which is recording at that moment when I have the wish. And so it is quite right to equal it to that what is first the description and, as it were, this description which is used in order to clarify it and which of course takes a little time to say it, to telescope it in to one concept of what belongs to the existence of 'I' as the central reason for wishing to find out the truth about myself.

And so there is really no particular difference that when I say I wish, I already have the fact of my existence. You understand that telescoped process? And that is really, I think, what Peter meant.

JIM: It caused for me quite a bit of consideration and re-examination and some new questions.

MR. NYLAND: I think it is right that you think about it, although I would not go away from the original interpretation of the description of what actually takes place. Because I think it's much easier to accept that in a terminology which is understandable, that ~~it~~ it is logical to say, and you can extend it even, there has to be a motivation within me. And the motivation can only exist when there is a certain condition within myself of considering myself for what I am, which then will produce the motivation, which then will produce my wish, which wish then will produce an 'I', which 'I' then will produce a recording of an impression of me, which then will cause that impression as recorded to be transferred to my memory. And I think it's quite right to describe a thing of that kind in words with which we can follow exactly of how the process takes place. But when one is acquainted with the process and having done it many times, you know ~~it comes~~ it comes quite easy, particularly as a form of habitualization, or that ~~what~~ it becomes so familiar with one's self that you don't want to use your brain any more, but immediately sometimes I would say, jump to the conclusion that an 'I' is functioning even when I happen to think about it or wish it. So then you don't need the different descriptions in the form of words, but you have the truthfulness of the concept within yourself which, just like an electric switch, gives you light immediately. But hold on to that what is still within your range of acceptance, and then when gradually it starts to become

more and more familiar with you, it becomes such a part of yourself that it functions because a wish existing, that the wish becomes identified with that what is the result even obtained when 'I' is observing me. You understand that? Jim: Yes sir. All right. Is Peter here? Most likely not.

(TURN TAPE) ——————→

EKUA LAWSON: Mr. Nyland?

MR. NYLAND: Yah.

EKUA: This is Ekua Lawson here.

MR. NYLAND: Yes.

EKUA: About five weeks ago I decided that I wanted to , in anticipation of my birthday, set aside some times to really try to enhance my relationship to Work. And...

MR. NYLAND: How many days was that?

EKUA: That was about five weeks ago.

MR. NYLAND: Before your birthday?

EKUA: Well my birthday is this coming Sunday.

MR. NYLAND: This Sunday?

EKUA: Yes.

MR. NYLAND: ~~Yes,~~ Yah, alright. Now we're on a five week term again.

Ekua: Yes.

MR. NYLAND: ~~Yeh.~~ Alright.

EKUA: Um, I don't intend to describe it but I want to say that during the course of that time, I've become more aware of a certain cycle that I go through ~~with~~ in relation to Work.

MR. NYLAND: Oh do you?

EKUA: Yeah, I mentioned it last Wednesday at a meeting. Um.

MR. NYLAND: What is the cycle? ~~seven days?~~

E: Well at times when- MR.N: Seven days?

EKUA: At the beginning of the time that I started that attempts to Work were very good for me. That is, I could use my body and there was a certain kind of lightness in terms of the kind of energy I could use to try to have something aware of me. And although I can't say what I could get, what I have received in terms of results, I can say I felt very good about those kind of attempts.

MR. NYLAND: Yah, but when does the cycle start?

EKUA: The cycle starts when things start to go down.

MR. NYLAND: Yah good. How long after ~~wards did they go up?~~ they were up?

EKUA: Oh about two or three weeks.

MR. NYLAND: Nah, that is not a cycle when you say two or three. What was it?

EKUA: Well I can say that at the beginning of the five weeks it was good and that by last week it wasn't so good.

MR. NYLAND: That's five weeks— four weeks.

EKUA: Yeah it was about--

MR. NYLAND: That's not a cycle as yet.

EKUA: Well I feel as though as a result of having talked last week and asked a question and considering Robert's answer and finding it very helpful, there is a beginning of a certain kind of lightness again, in a way. And I anticipate a good time.

MR. NYLAND: Yah. I'm not entirely clear about it, because the cycle now is affected by the answer of Robert.

EKUA: Well no what--

MR. NYLAND: Which is possible of course.

EKUA: It seems as though when I have gone through a negative time I have found some kind of worth in that. And the question that I had was in relation to my reactions to a certain kind of negativity in myself and a consideration, as a result of Robert's answer, of how I could feed my inner life in an ordinary way and eventually make more room for Work, for the possibility of Work attempts to exist.

MR. NYLAND: Yah, but do you have to wait five weeks for that?

EKUA: No, I don't want to.

MR. NYLAND: All right.

EKUA: No not at all.

MR. NYLAND: Can we make it now?

EKUA: Oh yes I hope so.

MR. NYLAND: Why don't you? Right now.

EKUA: I will.

MR. NYLAND: Okay, that's good. Then every time you don't do it, you find out you're not doing it, say again, "I'll do it." You have to break that cycle if it exists. I doubt very much it exists. All it is was a beginning of having an impetus of some kind and then it gradually dried up a little bit, and it was stimulated by a question you asked Robert and you had a new lease on life as it were. And now it will last again for a little while. But, you really don't know how long it will last. You don't know how strong it was to begin with. And maybe it is some

kind of a sine curve, it's all right, but the question of Work is not really dependent on that. The question of the continuation of Work or the continuation of interest perhaps may be dependent on certain cycles, but they're not dependent on the state in which you are primarily. They're much more dependent on the influence of astrology, and for the time being not knowing enough about that, I would simply say, "I don't care if it is astrology or not, I have to deal with my own world (~~work~~) and now I have a wish so I Work." And I try to make as many wishes as I can and ~~that will~~ let them be followed by a Work attempt.

You see, a Work attempt as a result is a very simple kind of a thing because the result is always the existence of myself. So I don't really need any particular rigamarole for reaching that kind of a result. I can even say at any one time "I exist." The question is the reaction of that what takes place as ~~you~~ I say, "I exist," which is the registration in my memory. Is that really a fact that I can rely on and I call truthful, or even, objective, sometimes absolute. So that question of simply saying I exist does not have a meaning not for me in this kind of a sense unless I know ~~that~~ it has to be the result of an awareness and whatever the description is ~~for~~ of Work. But each time there has to be a result quite definitely of my existence, which I would like to make an absolute fact. And you know what we mean by that. It's a fact which is irrefutable, which is not to be considered any further, about which there is

no question about which there is no interpretation. And I think I can have this at one time, when I really wish I can make that. And as I say, you sitting there [illegible] now definitely can be like that. You say to yourself "I am, I exist, this is me," and at that time there is a registration of you existing and there is an awareness which happens to take place. All of that is not subject to any kind of a cycle. But I think there are times of course in one's life, times in a year, times in a day, when there is a certain thought possible and at other times when such a thought cannot be possible because my mind is too occupied. There is also the possibility that there is a wish of some kind and sometimes an emotional feeling, sometimes a superficiality of just feeling, which excludes a possibility of even sending any thought or energy to the wish which ought to exist for me when sometimes I talk about it. And whatever is the regularity or irregularity, it has to do with something that I cannot control primarily as something that is now existing and on which I become very much dependent on the state of my ordinary being. Now of course I can change that particular state. I can introduce certain elements which help me within, which then can produce definite emotions and definite thoughts about Work. I can be affected by that what I read, I can be affected by that what I'm thinking about when I meditate, or I can experience certain things which all of a sudden give me the impression that perhaps something is not quite right with me and then the thought takes the form of

maybe Work can help me in this particular case. When it happens as something from the outsdie that I am affected by, maybe I'm not responsible for that happening. At the same time when it does happen I can use it. So don't make it complicated. You wish to Work, go ahead and Work, and don't wait.

EKUA: And don't what?

MR. NYLAND: And don't wait. Don't wait. Don't think about it. Don't consider it. You want to Work. There it is, an 'I' existing, observing you, you, this 'I' is aware of you, and it doesn't matter even what you're doing, because the 'I' is only interested in the fact that you exist, which is your life. And it is not primarily interested in the form, and we've talked about that many times as you remember.

EKUA: I've thought that I've had the need to focus-- to have it focus more strongly.

MR. NYLAND: I think it is necessary to give it as much energy for that wish as you can, so that it goes at the exclusion of a lot of energy which otherwise would go into ordinary unconscious forms of behavior.

EKUA: It seems more real to me right now the possibility for Work of trying to come in contact with using my body.

MR. NYLAND: Yes I think it should be very simple. We always make too much fuss about it.

EKUA: I mean to come in contact with my emotional body.

MR. NYLAND: No, you don't have to be in contact with it, for the time being just observe it, if it is there. The contact is already there when you have the wish. And when the wish exists for the wish to Work, which has to do with an evolution, then of course there is an emotional body that helps ~~to~~ to form even such a wish. Or the emotional body is interested in having such a wish as a requirement for its own life. But you don't have to be specially in touch with it. You simply say: I have that wish. That's the touch.

Make it more simple.

You understand what I mean by that? Time and time and time again when you happen to think about Work, you feel it ~~that way~~ or you're reminded, Work. Don't let it go by as an opportunity. It's an opportunity which knocks on your door many times during the day, and it's not dependent on a cycle, not yet at least. All right, Ekua.

EKUA: ~~Fine.~~ All right.

MR. NYLAND: ~~All right.~~ Yah.

E: Thank you.

Sorname: ~~SIDNEY HEMSI~~: Mr. Nyland?

MR. NYLAND: Yah. Now, he had to stand up first. Maybe the movement is quicker than the voice.

SIDNEY: This is Sidney.

MR. NYLAND: Yah.

SIDNEY: I was wondering about day dreams.

MR. NYLAND: You were wondering about day dreams?

SIDNEY: Yes.

MR. NYLAND: We don't talk about them.

SIDNEY: You don't talk about them?

MR. NYLAND: Hum. No, we don't. Maybe Jung can help you. Yah, what is your question?

PATRICK CONTD: As you talk the question gets more and more difficult to ~~answer~~ ask.

MR. NYLAND: Hah? What happened?

PATRICK: As you talked during the meeting the question got more and more difficult to ask, but...

MR. NYLAND: Oh really? ~~yah?~~ Well try to undo the talk. Approach it from a new standpoint, Patrick. Start, it's okay. You can start it again.

PATRICK: It has to do with my original motivation for coming to Work. ~~I mean~~ with art, and recently what Gurdjieff said...

MR. NYLAND: Oh, now I remember. Didn't we leave that on Tuesday? P: Yes. Yah, that was the end question ~~on~~ when the tape ~~I knew...~~ ran off. Then I said "We'll talk about it next time." Now you think this is the next time. All right, Patrick, go ahead with your ~~X~~ the question.

PATRICK: I ask that question very often now and [~~you haven't given the~~ answer] completely satisfied

MR. NYLAND: Well did I ever answer it?

PATRICK: Almost, but not quite.

MR. NYLAND: Okay. We'll push it a little further.

PATRICK: Well, what Gurdjieff says about art in the beginning, that it is one of the main causes for absence, of the destruction

of being mentation in man, that makes of him living flesh, I can not, I think, understand a little more now that in the sense that I really, I think, sense what it really means to me. And in the same way I can I can see how interest in art, the kind of interest I had in art would go against a religious aim, or Work which has a lot of self-denying element in it.

MR. NYLAND: Do you think that Work, as we talk about it, excludes your pursuit of art?

PATRICK: No no.

MR. NYLAND: No.

PATRICK: No, but there's something I can't. I understand also, I mean I have a vague intuition of what could be objective art, when you explain it like legominism.

MR. NYLAND: Yah.

PATRICK: But in another way there is the art in an ordinary sense like, for example, I mean if it's objective, like Gurdjieff movements, music, and for example, music in other kinds of cultures. And Gurdjieff says that a conscious shepherd will know more about art than any kind of artist around. So that would include...

MR. NYLAND: Where was this from?

PATRICK: This is in Views From the Real World, the last book.

MR. NYLAND: His last book?

PATRICK: Yes.

MR. NYLAND: I hate the last book, because I don't think it is Gurdjieff. It is an interpretation by some of his pupils of what they have thought he said. I would never quote from it and

in my presence I don't want to have anybody quote it. There are such absurd statements in it, and those kind of things that are repetitious which afterwards appeared in ALL AND EVERYTHING, In ALL AND EVERYTHING they are the way Gurdjieff meant it and that what is published was the beginning of some notes perhaps which is then talked about. So the statement you made is quite absurd. But it has nothing to do with the question of art, subjective and objective art. Objective art starts where subjective art stops. So it can be a continuation of that what has been started in the form of a creation which remains, as far as we live on Earth and human beings are artists, is only an expression of their subjectivity in a certain form. And each artist, wishing to become really more an artist in the real sense of the word, tries to put into his art work something that is out of this world. The more he is able to do that, the more that form of art will reach the possibility of objectivity. But most artists cannot do it and use this art form to put in it what they call a self-expression, even if that what is the highest form for themselves still will remain subjective. At the same time when they make attempts constantly to so-called improve on it, that is, to purify it more and more with the wish not to use it as self-expression, but as something that really becomes a means or a conveyance of something else. Or considering themselves more and more as a possibility of a channel through which certain esoteric information can flow, or the more an artist can

become free from himself and therefore does not want self-expression, but he wants something to create for the sake, not for himself, but for another kind of an existence with which he becomes more and more familiar. Then of course you have certain artists which live on this Earth but are partly able to become like that, a certain Messenger, indicating of that what could exist of an objectivity. Although it is not objective art as yet, it starts to approach it the more they themselves want to become free from any form of self-expression.

Self-expression means really that one has a certain pride in being an artist and, even to the extent that one feels one has a certain message to communicate to mankind. Such a definite feeling that they are then the means of doing it, and they believe in themselves in such a way that even for that they should receive recognition. The more simple an artist can be, the less he will think of himself, the more he knows that he is practically worthless as far as subjectivity is concerned. He can continue to increase his dexterity; his ability to utilize his talents; to hear sometimes, when it is music, the way music ought to be; and constantly as it were, wish for the possibility of expressing it in such purity that he himself as an artist is completely effaced. So there is the direction. There is a point at which this subjective art can go over into objective art. That is the point at which the artist loses himself for the sake of something else existing, which then, if he understands himself, is

of a spiritual level belonging to a higher level of being which he has within himself but is many times not sufficiently developed. It's only because of a great deal of suffering that an artist sometimes must come to a conclusion that his own subjectivity is not worth a damn. But that what really becomes the reality of himself in art is what is still the undeveloped potentiality, mostly of an emotional nature, which then when he wishes to develop that he tries to put more ~~and~~ into his artwork. And if he is successful in that sense, even then the form is not actually what he wishes but that what I said the other day, when he wants to paint the mountain, he paints it materially but behind the mountain is the spiritual intent on the part of the artist. You understand that Patrick?

PATRICK: Yes.

MR. NYLAND: Then try to become an objective artist.

PATRICK: There's still a point I don't quite understand.

MR. NYLAND: Listen to it again.

PATRICK: Can I ~~get out my~~ last point?

MR. NYLAND: Yah.

PATRICK: It's in the sense of practicality of art, like consider painting.

MR. NYLAND: How to become?

PATRICK: Well, this self, you mean effacing completely oneself.

MR. NYLAND: Yah, that's right.

PATRICK: That's in a way is what the Barn teaches us, but does that include completely forgetting about the art?

MR. NYLAND: There may be two purposes for any kind of an art form. Something that belongs to this Earth and is to be used on this Earth, Sometimes for certain purposes. I don't think it is very high as aim to use it as self-glorification or as a commercial possibility.

I think an artist which paints in his own studio and doesn't even want to sign his paintings and right after he has finished one and not being satisfied with it that he starts on another, hoping that this time his art product will be more to his, I wouldn't say liking, but more in accordance with that what is his highest form of aspiration. That becomes more and more a real artist. But I think, dependent on his suffering in this life and using such energy for the purpose of self-expression and taking away from himself everything that could really increase his vanity, wishing then to be as simple as possible regarding himself and practically neglecting that what he has to do in order to maintain himself, his lack of interest in any kind of a form of money as long as he is able to live and keep that living up so that he can continue to, let's say, in his art work. There are many examples of that, Patrick.

For instance, Van Gogh is one, Beethoven in the Ninth Symphony is one. There are certain states of Bach in which he was that kind of, I call it a messenger, bringing

certain things down to Earth in a certain form so that they start to speak a differnt kind of language. Many of the sacred songs or even that what belongs ~~to the~~ to the old songs of the ~~Tibetan~~ Middle Ages, that what is written at such a time about music, also statues that have to be made and are made in the image of something representing that what really is life but is in reality perhaps that what the artist wants to depict. There are different shades and different possibilities of reaching that what is close to objective art and sometimes it never will reach it because it's already submerged in all kind of subjectivity. But you see these kind of examples are only the examples of those we happen to know about. And we really don't know very much about Michaelangelo, or Leonardo da Vinci, ~~and~~ of what they actually felt while they were working on the ~~Sistine~~ sixteenth ceiling of the chapel. Nobody knows the Sistine chapel, nobody knows what he actually felt when he was lying down on his back and had to paint it that way. Nobody knows the craving that Beethoven had when he so-called created this hymn of joy. Was he joyful when he wrote it? I doubt it very much, you see.

I think there is a constancy of this kind of friction and a suffering of wishing to create that what is impossible to create, and at the same time such a desire, ~~well~~ that it has to be made, because it is necessary as a result, being compelled actually to be an artist, then maybe there's a chance that a person like that can efface himself. ~~All this~~ Always I say, when an artist becomes a real objective artist, it's only that he becomes that in the

eyes of the Lord. Not in the eyes of mankind. All right, Patrick?

PATRICK. Yah.

ED KOSSOY: Mr. Nyland?

MR. NYLAND: Yah.

ED: It's Ed Kossoy. Could you say something about what you mean by a registration?

MR. NYLAND: Oh, a recording.

ED: A recording.

MR. NYLAND: Yah, a fact that becomes known to me.

ED: A fact that becomes conscious.

MR. NYLAND: Not necessarily conscious. It can go to my mind. In that way when there is a mental activity connected with it, it becomes a fact of my knowledge, or to my knowledge, the fact exists.

ED: In terms of what... I'm sorry, go on.

MR. NYLAND: Yah. It's not only a mental one. It can be an emotional one or a feeling one. It can also produce a certain fact for me which reaches also a knowledge, but not by means of a mental activity.

ED: During a Work attempt?

Mr. NYLAND: During a Work attempt, it simply means that I register the fact of my existence in such a way that such a fact is completely free from interpretation. Then it becomes objective.

ED: It's just cold.

MR. NYLAND: It is cold if you like to call it that way, that it

happens to be at a certain moment the existence of that what exists, but it is only when that fact lends itself to be cold. But there can also be an impartial observation of that what is warm, without describing its warmth. It then happens to be a fact of the existence of something that is warm. Without describing it, the fact ~~will~~ can remain ~~a warm~~ a so-called warm fact. And so it can also be impartial to that what exists as a mental activity. It can also exist as a thought which is very clear. It can also exist in the presence of that ~~x~~ what is 'Sturm and Drang' in the mind, not necessarily crazy but churning and churning around as a certain condition of the mind itself, ~~x~~ to which then this'I' could even become impartial and observe it. Those are also facts. And there are any number of facts because there can be any number of objects.

ED: I can have a reg... no, see I don't use for myself the term registration ~~of~~ if ~~x~~ I notice a churning, an anger let's say...

MR. NYLAND: No, you're not talking about Work then. I'm using it only in the sense of objectivity, because I talk about impartiality. When you're angry you're partial.

ED: Right.

MR. NYLAND: So that's just ordinary life.

ED: One other question. What you said to Jim about when you have a wish, it's almost as if you have an 'I' present or at least ~~a~~ well, all right that.

MR. NYLAND: Equating it.

ED: Then it seems that what I have to do or what has to

happen is that I have to deepen my wish.

MR. NYLAND: No, it won't happen. It will only happen by experience of application. No amount of deepening will do it.

ED: Well, I don't know how anyway.

MR. NYLAND: No, no, aside from that, theoretically. If you don't know how to do it I ~~will~~ would advise you, don't ever try.

There are only certain things that can be obtained by means of Work, and there is no other short-cut by means of the mind or the feeling.

The results of Work are only obtained by means of being. That is a concentrated effort on the part of the mind and the feeling together with the objective observation which, for the time being, definitely is my body. And ~~it's~~ it's only as a result of these three being combined in one activity which gives me the experience of being which then, in observation by that section of my mind, or by that ~~which~~ what is the presence of something within my heart, gives me an objective fact of my being existing. All right?

ED: Thank you for helping.

MR. NYLAND: Yah! Okay.

BETTY GREENWALD: Mr. Nyland? It's Betty.

MR. NYLAND: Who?

BETTY: Betty.

MR. NYLAND: Yes, Betty.

BETTY: I'd like to ask you for a task.

MR. NYLAND: Oh, Betty, a good task is not to be Betty.

BETTY: That would be very difficult. That far I've accepted it.

MR. NYLAND: For one day Betty. Try not to be what you are usually. Try to be just the opposite. When you say yes you say no. When you want to go left you go right. When you want to meet someone you don't meet anybody. When you say a certain word in one way or a sentence, immediately let it be followed by the negative or the contradiction of what you have said. Just be anti-yourself for one day, as an experience. Not only that it will enlarge your world, but it will give you a dexterity with which you are not familiar. You break up in such a case all habits. You break up that what are ordinary traits of your character. You break up entirely many forms of behavior and you really have to sharpen almost your wit to be able to do it. If you talk fast, talk slow. If slow, talk fast. If you enunciate, mumble. All kind of difficulties that will be put in your way, but all the time for the sake of yourself to become closer and closer to a realization of what one really is. Because if you then can see what you are in 'contramine,' I call it, of that what is just the opposite, you will be able to see yourself as you actually are. You see, you're not creating the reality of being what you are as a negativity. You create only that what makes you see, from the standpoint of negativity, that what you are positively and that will be you as you behave. You can try it Betty. It's a very interesting thing. It is really.

BETTY: I will... I feel that that, that's something I should do but I wanted...

MR. NYLAND: Yah, but you must do it you see. You know.

BETTY: I wanted it to be...

MR. NYLAND: Even if you do it for an hour.

BETTY: I wanted to be told to do it.

MR. NYLAND: Yah, that's right, then you're bound, ~~you're~~ a little bit. Then you're more liable to do it because if you don't, you will feel a little ashamed. It's very good to have that kind of an extra force as it were looking at you. But the results, Betty, are only for yourself.

BETTY: I know.

MR. NYLAND: You know. Not to be discussed, not to even be explained to yourself, then only to the best of your knowledge to become negative about your knowledge.

BETTY: Negative about what?

MR. NYLAND: Yah, we can ~~would~~ put it that way. Betty: what was the word? It is constantly a denial. That's why I say contra, you see? Contra-diction.

BETTY: I'm sure it will be very helpful.

MR. NYLAND: I think it will be. As I say do it for an hour because it may be quite difficult even to try it ~~even~~ for a day. But then you can do it at certain times when you feel you have that kind of strength or that willingness because to some extent, Betty, it is a question of adventure. It is just to see how one is, how flexible one could be, and then what results would be even in the outside world, but mostly what the results would be for your own satisfaction, of seeing then that you are that and knowing you're not that. It's a wonderful feeling to have. Thank God I'm

not having to live that what is opposite to me. All right? B: Yah.

MR.N: Good Betty.

CHRISTINE GAUB: Mr. Nyland?

MR. NYLAND: Yah?

CHRISTINE: I want to ask you a question about my results in Work.

MR. NYLAND: Yah.

CHRISTINE: I could say maybe that very few times since I've been in Work have I really really been truly awake, has there really strongly been something there.

MR. NYLAND: Must have been really...

CHRISTINE: Most of the time I Work and there's an awareness, Sometimes there's a registration, sometimes....

MR. NYLAND: Wait a minute. An awareness is a very big word, you know?

CHRISTINE: I'm there doing what I'm doing.

MR. NYLAND: But that doesn't mean much. You're there all the time and sometimes you know it. But awareness is different. Awareness must answer to the three requirements, otherwise it's not awareness. It can be an attempt towards awareness and it can be a mixture of awareness with a little alertness or reversely a little bit of awareness and a great deal of alertness. But when you say awareness it has to be an observation correctly made. It has to be an impartiality which is really hundred percent. And it has to be an understanding of simultaneity without wishing even to describe that understanding.

CHRISTINE: Well, that was the wrong word to use.

MR. NYLAND: Yah, I(——)

CHRISTINE: Because that's what I aim for.

MR. NYLAND: Yah, that's right. So you make attempts, all right?

CHRISTINE: I make a lot of them and most of them aren't like that, though.

MR. NYLAND: No, the question is that you make it then too complicated and you should reduce the simplicity of the object. That is, you should have an 'I' which, in its particular state of being or in it's condition of development, is capable of a little bit more continuous so-called awareness regarding you, and then recording or registering that what is your existence simply as a physical body, possibly in certain movements as you are active. And so that is the whole problem that one should be concerned about, without even thinking that it might lead to heaven or, that even that kind of a thing is pleasing the eyes of the Lord. The sole reason is to find out actually what one is in that kind of reality which is an absolute truth. And of course one aims at that. So that the awareness can also be hundred percent and the recording super A number one, and the result quite definitely impartial and instantaneous. So keep on Working at that and you will reach more and more the possibility of actually seeing what you are missing. And after some time you will come to the conclusion it's difficult to do exactly that what you are missing, but that you make certain inroads in the realization of that what you can do. By continuing with that, you will see that something that you now can do will flow over into

that what you cannot do as yet. And that because of that there is a possibility of gradually such a change from that what you can do which is within your means, going to that what seems to be still potential as a means but which now you reach, and as I say, make inroads more and more so that, that sometimes, I compare it with the growing of a root, will extend the root system into all kind of layers of one's own unconsciousness. I call it yeast in the mind which starts to spread. All right?

CHRISTINE: Yes.

MR. NYLAND: Yah. Good. You understand what I mean?

CHRISTINE: I have to listen to it again.

MR. NYLAND: Yah, but I think you know what I mean. K: Yah.

MR.N: Come, some more questions like that, maybe, could sharpen your intellect, make your heart a little more open, be yourself a little bit more on your "qui vive." Your wish to live. There's a French work, French book, La ~~Peurre~~ Peur de Vivre, by Bardo. And it is the fear of living. I always want to apply that to the fear one has for inner life, and you have to get used to the idea that somehow or other you have to get over that threshhold of fear. And that at certain times it will be commanded of you to tell quite definitely about your inner life, because when you go to heaven it is not a question of how you have spent your life on Earth because that's finished and it has no more value. But they will ask you what have you done with your inner life because that you carry with you in your suitcase. And you see it is like an office of customs, you have to open that suitcase and they will investigate if there is

still contraband of unconsciousness in it.

That is really the obligation that one has for oneself, to see how at the present time you can prepare for that definite fact which is going to happen. And I think the attitude of people in general, when they want to talk about Work, has to be much more simple that they want to have a clarity about taking the first step. And not ~~loading~~ losing themselves in the hundred steps that are necessary to get to the end of the rainbow. You just start and keep on starting, one foot after another. It still is one step and one step. After some time of course you can walk a mile, but you know you have to start walking, and you have to start walking without too much equipment. Very great simplicity will help you to go further because if you burden yourself with big words and you carry along with you a whole suitcase full of so-called synonyms, or syllogisms, or bad sayings, or ~~a~~ combination of words in long sentences like Gurdjieff which you don't understand anyhow. The simplicity of Work is simply "I am, ~~and I exist.~~ and no more questions asked, than just that 'I' and the 'amness' of yourself. And the → And the 'I' is that what notices first the existence, and then becomes aware of the amness of a person. And you learn by wanting to talk a little, also in the presence of others, as I said in the beginning, not to be bothered by someone else. You want to be saved sometimes because it is your inner life that is drowning, and you ~~leave~~ make it drown because you're covering it up and you really don't want to expose it, and still I'm honestly convinced you must learn more and more to wish to talk about attempts to wake up.

So we let it go for today. Have a good day tomorrow. I will continue with the small groups, and every once in a while I will report on them to all of you. So, good night.

END TAPE

trans: Ekua Lawson
2nd rough
First typing: Sandra Weidner
proof: Andrea
Mollie
Jessica.